

*SBT-AE-010. Leave This Chanting. Rabindranath Tagore Poem.  
Articles English Downloads Sahyadri Books & Bloom Books, Trivandrum.*

## **Leave This Chanting. Rabindranath Tagore Poem. Appreciation By P S Remesh Chandran**

*Editor, Sahyadri Books & Bloom Books, Trivandrum.*



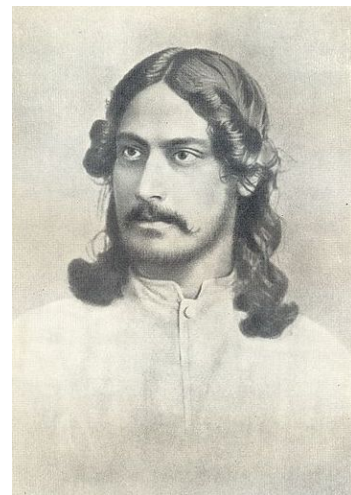
By [PSRemeshChandra](#), 22nd Mar 2011. Short URL  
<http://nut.bz/1zdohpx2/> First Posted in [Wikinut](#)>Reviews>Books>Poetry,  
Drama & Criticism  
Link: <http://sahyadribooks-remesh.blogspot.in/2012/03/010-leave-this-chanting-rabindranath.html>

God was the most beautiful creation of mankind, created in his exact image- man's own image- playful, lovely and comely, so that he can easily identify himself with God. So why not love him ardently and affectionately, and respect him beyond everything? After creating mankind, God did not wish to leave them alone but decided to stay with them, which was a great sacrifice on His part. Leave This Chanting is one of the most read poems of Rabindranath Tagore, with the most universal message.

**A house in Bengal where veena, thabala and mridangam resounded day and night.**

*01. A Tagore Portrait 1886 By Unknown.*

Rabindranath Tagore was an educationalist, poet and social reformer of India. He wrote hundreds of poems, plays, novels and short stories in English which enjoy universal appeal and esteem. He was a noted painter also. In a house where Thabala, Veena and Mridangam resounded day and night, it was no wonder music and rhythm found their way into his heart. Only the immovable things in Tagore's House did not sing, dance or write. Santhinikethan was a model educational institution founded by him where all fine arts faculties enjoyed privileges. Educated in



England and in India, he himself was an educational visionary with exceptional dreams. His hundreds of poems and songs written in the Bengali language brought renaissance to Bengal. He himself tuned his songs and rarely translated these songs to English himself, a very unfortunate affair.

**A poem which exposed the pseudo-zeal of worshippers everywhere.**



*02. Tagore In 1925 By Unknown.*

Politics also seemed to fit him well. Along with Mahathma Gandhi, Nehru and Sarojini Naidu- all writers- he served as one of the leading lights and sources of inspiration for the Independence Movement of India. His poem 'Where The Mind Is Without Fear' was a world famous creation in which he mixed fact and fancy, reality and dream and politics and poetry. Without telling it directly and plainly, he skillfully portrayed in this poem the wretched position into which the British Administration pushed India into, a country with a longer and richer heritage than England. Another famous poem, 'Govinda's Disciple', was a satire on the greed for material wealth manifest even in supposedly spiritual people. This poem Leave This Chanting exposed the pseudo-zeal of worshippers everywhere and gained an important place in world literature for this reason. Just as 'Where The Mind

Is Without Fear' contained his vision of a Free India, and Govinda's Disciple the need for Renouncement of Material Wealth for Enlightenment, 'Leave This Chanting' contains his vision of Uncontaminated Worship.

**God has gone out to stay with tillers, stone-breakers and path makers.**



03. *Close Family of Rabindranath Tagore By Unknown.*

*(Left to right: Mira Devi, youngest daughter, Rathindranath Tagore, eldest son, Rabindranath Tagore, Protima Devi, wife of eldest son Rathindranath Tagore and Madhurilata Devi, eldest daughter).*

Leave This Chanting is an advice to worshippers everywhere, to seek God not inside but outside the temples, among labourers. The worshippers sing Mantras and count Rudraksha Beads inside the shut, dark, lone corners of their temples, but when they open their eyes their God is not to be seen anywhere there inside those temples. They must be blind to think that the God who created open lands and mountains and oceans would be pleased to stay inside their shut little temples. How could God rest in such suffocating places of confinement? Tagore was not new to sights of Jungle Shrines in Bengal where anyone could light a lamp and pray to the deity and stealthily come and go as he wished. *(As Jungle Shrines are pagan places of worship in rustic jungles which are ideal places for Tagore's kind of Gods to stay, a*



*short note on Jungle Shrines is provided as Annexure at the end of this article).* When at night a desperate human being seeks the solace at the door steps of a temple or a church, he finds that they are walled-in, closed and locked preventing entry. What kind of a temple and worship is that? So God has gone out to stay with the tillers, stone-breakers and path makers who do the dirtiest and the heaviest of works, opting to stay with them all day and night, in the heavy heat of the Sun and the chilling cold of the down pouring Rain, without minding his clothes getting covered with dust and dirty water. Those who seek God must put off their holy mantles, wear workers' uniforms and come down to the dusty soil to be steeped in their own sweat and tears.

**Release is after as many births and deaths as there are leaves in the huge banyan tree.**



*04. Tagore Born, Brought Up, And Passed Away Here By Mark Kobayashi-Hillary.*

When and where will blind deity worshippers ever listen to good advice? They answer that they are after Deliverance, i.e. Mukthi or Moksha, which means release from the clutches of life. There is the story of a saint

travelling to see God. On his way he came across a group of meditating saints who asked him to enquire with God when he sees Him when they would each be given their final release. He came back with the good news that the first saint would be given release after his second birth. This saint started wailing about the misfortune of the tediousness and boredom of passing through yet another life. His hoary wailing was to last till the end of his un-contented second life, so it is told. God's message to the second saint was that he had to pass through as many births and deaths before his Release as there were leaves in that huge banyan tree standing above him. The instant he heard this 'good news' he began to shout and laugh out of beaming happiness now that he has been assured Deliverance some day, though in a far distant future, a day perhaps Aeons away. The amused and kindly God could not help himself from appearing there and offering this contented saint Deliverance then and there.

**He will not leave the world any day: he has come to stay.**

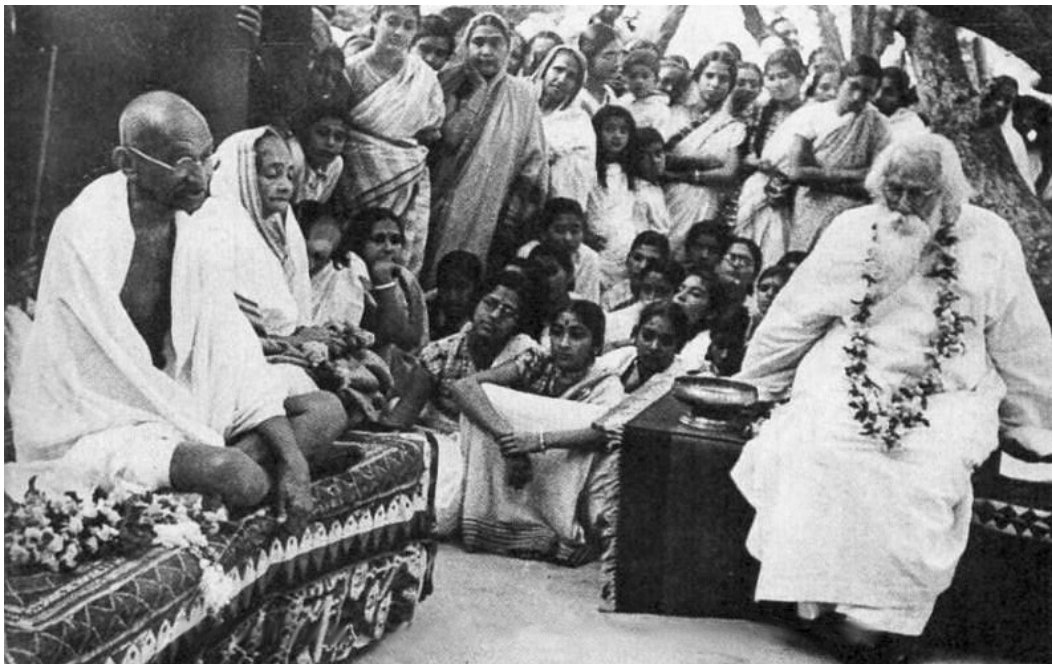


*05. Tagore Reading To Others 1925 By Unknown.*

Deliverance is for those who love this world and the life here. Mukthi or Release is not the leaving this world; it is divine attachment, not detachment. God created this world and decided to stay with this world forever. How

tender, ardent, and comely such a God must have been! The result is mankind would feel he is one among them. He has joyfully taken upon him the responsibility of preserving and caring for his creations. Even God does not seek Moksha. He has come to stay till the end of the days, and he likes being bonded to this world. Most of his worshippers are but living in a virtual world of incense, meditation and flowers which displeases him much. He wishes them to come out of this world of illusion, to stand by him in the Sun and the Shower. There is no harm in their robes becoming tattered and stained like God's, because they are standing nearer to their God now anyway. Those who seek God should be prepared to meet him and stand by him in toil and in the sweat of their brow.

**Tagore acquainted himself with peasants and workers at Santi Niketan.**

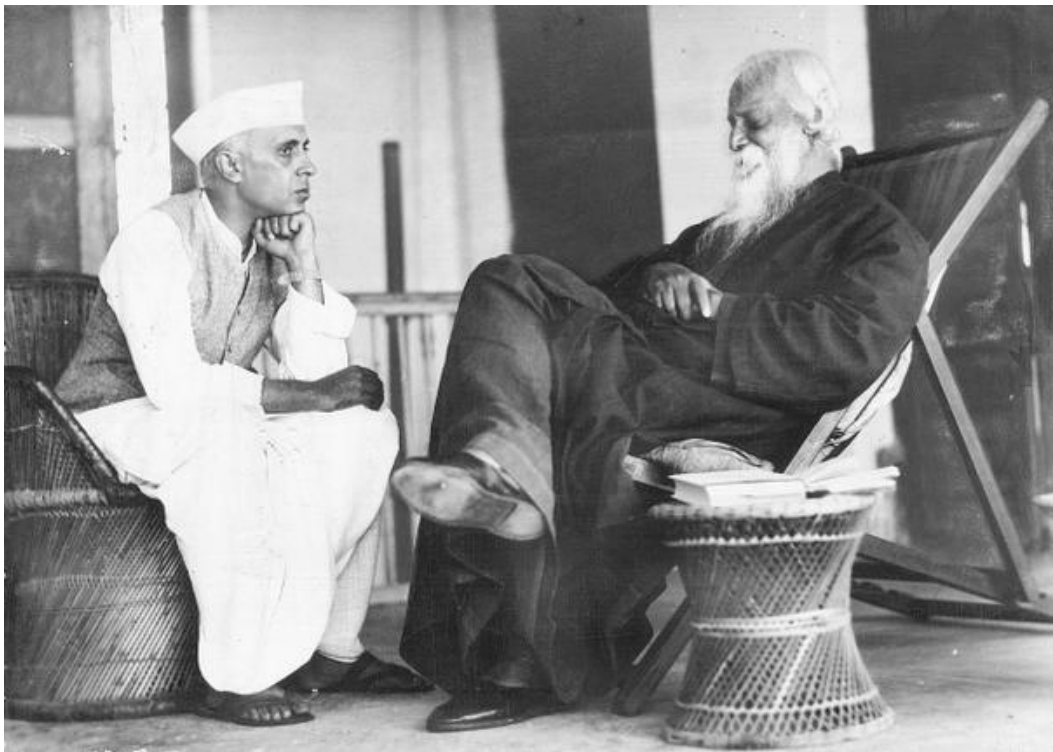


*06. Tagore With Gandhi And Kasturba 1940 By Unknown.*

Tagore was born in 1861 in Calcutta as the youngest son of Debendranath Tagore and Sarada Devi. At the age of 12 he conducted extensive travels in North India with his father. His first poem was published in 1877 at the age of 16. In 1878 he traveled to England for schooling but returned in 1880 without finishing and married Mrinalini Devi in 1883. He was 22 and she was 10, not unusual among Hindu Brahmins then. For the next ten years he managed their vast ancestral family estates in Bengal and Orissa where he acquainted himself with peasants and workers. As their Zemindar, he

collected only a nominal rent from his tenants. His family's famous Sheldaidaha Estate is now in Bangladesh. In 1901 Tagore moved to the family estate at Santi Niketan (Abode of Peace) and found an ashram there—actually an experimental school. It followed in the lines of Plato's Academy and Aristotle's Lyceum. Soon a Sri Niketan for rural agricultural development also was founded. His educational concepts as a writer and philosopher fruited here and the ashram later became famous as an experimental school for young men, equally famous as its annexed Viswa Bharati World University.

**Tagore hated closed class rooms and loved to study in the open, under shades of trees.**



*07. Tagore And Jawaharlal Nehru 1940 By Unknown.*

Debendranath Tagore's family in Calcutta consisted of thirteen sons and daughters, his in-laws and their children, most of them poets, playwrights, composers, musicians, novelists and philosophers. Their concerts and plays were performed in their vast mansion and people gathered there to view. Classical Western music and Bengali music were regularly performed there. Their interests spread from making theatrical productions and publishing

literary magazines, to managing vast family estates and mansions, even in Brighton in England.

Tagore loved studying in the open, preferably under tree shades, and hated closed class rooms. Swimming, trekking, gymnastics, judo, wrestling, literature, history, biology, mathematics, astronomy, drawing, Bengali, Sanskrit and English- all came under the syllabus he himself decreed for him. His self-decreed syllabus more than compensated for his lack of interest in regular academic instruction. In Santi Niketan and Viswa Bharati University, he gave importance to all these faculties to be instructed in the open. It was in Santi Niketan the great bulk of his literature was produced.

### **One of the few persons who renounced British Knighthood.**

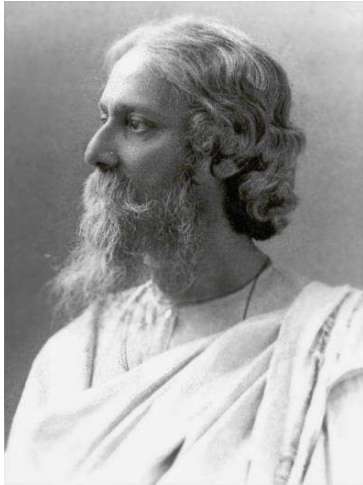
Tagore won the Nobel Prize for Literature in 1913 for his collection of poems Gitanjali after it got translated into English. He was the first non-European to get the Nobel Prize for Literature. The Swedish Academy assessed the prize-winning Gitanjali as a 'profoundly sensitive, fresh and beautiful verse'. He was knighted by the British in 1915 but unsuccessfully tried to renounce this title after the 1919 Jallianwala Bagh massacre, as a protest against Britain's suppressive policies in India. His repudiation letter to the Viceroy, Lord Chelmsford was not accepted.

### **A prolific composer who set tune to more than 2200 songs, known collectively as Rabindra Sangeet.**

The talent of Tagore is spread over a variety of genres. There are fifty plus volumes of poetry and several volumes of short stories, besides eight novels and four novellas. Quite a number of essays, dance and musical dramas, travel diaries and two autobiographies were also spawned by him. Exhibitions of his drawings and paintings were held in Paris and London and throughout Europe. Tagore was a prolific composer of music who set tune to more than 2200 songs, flowing through the entire range of human emotions, this great mass of music generally known as Rabindra Sangeet. It is said 'there is no cultured home in Bengal where Rabindranath's songs are not sung. Even illiterate villagers are well-versed in his songs'. His achievements as a poet, philosopher, playwright, novelist, composer and visual artist reshaped the literature and music of not a few countries in his continent and other continents.



## The National Poet of India passing away.



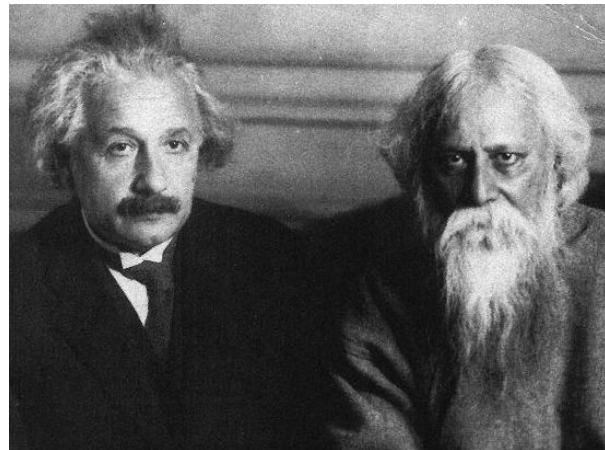
08. Tagore Portrait 1909 By Anonymous.

Tagore's poems, plays, dramas, short stories, novels, essays and travelogues are noted for their simple and non-complicated language. His thousands of songs are noted for their rhythmic and lyrical quality. Letters from Europe and The Religion of Man are compilations of his essays, lectures and travelogues which gained for him an immortal place in world literature. The Religion of Man includes as appendix a brief note on his conversations with Einstein, titled 'Note on the Nature of Reality'. The Complete Works of Tagore published in Bengali in connection with his 150<sup>th</sup> birthday came to eighty volumes. Tagore's all works available in English were published as 'The Essential Tagore' by the Harvard University Press in collaboration with Viswa Bharati University in 2011. In 1940 Oxford University awarded him an honorary doctorate. He died on August 7, 1941 in Calcutta aged eighty.

## Tagore- an international influence.

09. Tagore With Einstein In Berlin 1930 By Unknown.

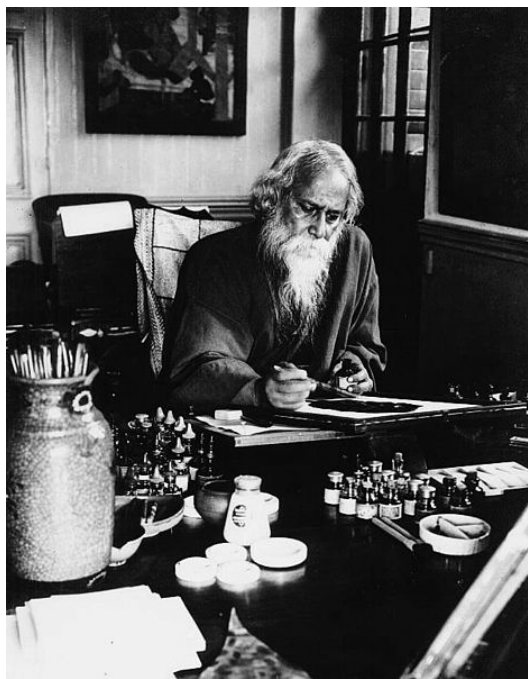
The more than thirty countries in the five continents which Tagore visited between 1878 and 1932 include England, United States, Japan, Peru Mexico, Argentina, Italy, Bali, Java, Malaysia, Thailand, Singapore, Denmark, Switzerland, Germany, Iran, Iraq,



Soviet Union and Sri Lanka. His travels in Russia, Europe and America in the 1930 were mostly lecture tours. His international friends included Charles F. Andrews, William Butler Yeats, Ezra Pound, Robert Bridges, Ernest Rhys, Romaine Rolland, Albert Einstein, Aga Khan III, Reza Shah Pahlavi, Henri Bergson, Robert Frost, Thomas Mann, George Bernard Shaw and H.G. Wells. Yeats wrote the preface to the English Gitanjali. Andrews

came to live with Tagore at Santi Niketan. Mexico and Peru gave \$100,000 each to Shanti Niketan School.

### **International celebrities and Nobel laureates influenced by Tagore.**



*10. Tagore At His Painting Desk 1932  
By Unknown.*

There is also a long line of international celebrities and writers, many of them Nobel Prize winners, who were influenced by Tagore directly or indirectly. Their names include Yasunari Kawabata of Japan, Vincenc Lesný of Czech Republic, André Gide of France, poet Anna Akhmatova of Russia, Prime Minister Bülent Ecevit of Turkey, Pablo Neruda and Gabriela Mistral of Chile; Octavio Paz of Mexico; Zenobia Camprubí, Juan Ramón Jiménez, José Ortega y Gasset, and Jiménez-Camprubí of Spain. The sitar maestros Vilayat Khan and Amjad Ali Khan were also inspired by him.

### **Poems, novels, plays, travelogues, short stories, and memoirs written by Tagore.**

Songs of Bhanusimha Takur 1884, The Golden Boat 1894, Gitanjali 1910, Wreath of Songs 1914 and The Flight of Cranes 1916 are original collections of Tagore's Bengali poems. The Genius of Valmiki (Valmiki-Pratibha) 1881, The Sacrifice 1890, The King of the Dark Chamber 1910, The Post Office 1912, The Waterfall 1922 and Red Oleanders 1926 are his original Bengali plays. The Broken Nest 1901, Fair-Faced 1910, The Home and the World 1916 and Crosscurrents 1929 are his original Bengali fiction. My Reminiscences 1912 and My Boyhood Days 1940 are memoirs in Bengali. Thought Relics 1921 is one of the original works of Tagore in English.

### **Translations of Tagore from Bengali into English.**

So many of Tagore's Bengali works have been translated into English. They include Gitanjali: Song Offerings 1912, The Gardener 1913, The Crescent Moon 1913, Chitra 1914, The Post Office 1914, The King Of The Dark Chamber 1914, Songs Of Kabir 1915, The Spirit Of Japan 1916, Stray Birds 1916, The Hungry Stones 1916, Fruit-Gathering 1916, The Cycle of Spring 1919, The Fugitive 1921, The Wreck 1921, Fireflies 1928, My Boyhood Days 1943, The Home And The World 1985, My Reminiscences 1991, I Won't Let you Go 1991, Glimpses of Bengal 1991 and The Lover of God 2003.

Critics are of the opinion that translations of Tagore's poems into English are almost all inferior, unless Tagore himself translated them. Tagore, who was a gifted writer in English, but did not care to translate his poems into English or write them in English; only a few of them were written by him in English. That fact was, he thrilled in writing in Bengali.

### **Films in Bengali and Hindi based on Tagore's works.**



11. *Leave This Chanting Video Title By Bloom Books Channel.*

<https://www.youtube.com/watch?v=qHnjSnHlqa8>

Quite a number of films were produced based on the novels and short stories of Tagore. The first one Natir Puja of 1932 was directed by Tagore himself, the only film ever directed by him. Then came Naukadubi 1947, Kabuliwala 1957, Kshudhita Pashaan 1960, Teen Kanya 1961, Charulata 1964, Ghare Baire 1985, Chokher Bali 2003, Shasti 2004, Shuva 2006 and Chaturanga

2008 in Bengali, directed by eminent directors at the time. Kabuliwala was directed by Tapan Sinha, Teen Kanya, Charulata and Ghare Baire by Satyajit Ray and Chokher Bali by Rituparno Ghosh. Balidan 1927, Milan 1946, Kabuliwala 1961, Dak Ghar 1965, Uphaar 1971, Lekin 1991 and Char Adhyay 1997 were Hindi films based on Tagore's works.

### **The man who composed the national anthems of three countries.**

India's national anthem 'Jana Gana Mana' and Bangladesh's national anthem 'Amar Shonar Bangla' were Tagore's compositions. The Sri Lankan national anthem 'Namo Namo Mata' was inspired by his work. Amar Shonar Bangla was written to protest the 1905 Partition of Bengal by the British along communal lines, dividing the Muslim-dominated East Bengal and Hindu-dominated West Bengal. Jana Gana Mana was written in a Sanskritized form of Bengali, to be used in Indian National Congress platforms. Namo Namo Mata's composer Ananda Samarakoon was a student at Tagore's at Viswa-Bharati University in Santiniketan and it is even doubted that Tagore himself composed the tune or wrote the lyrics.

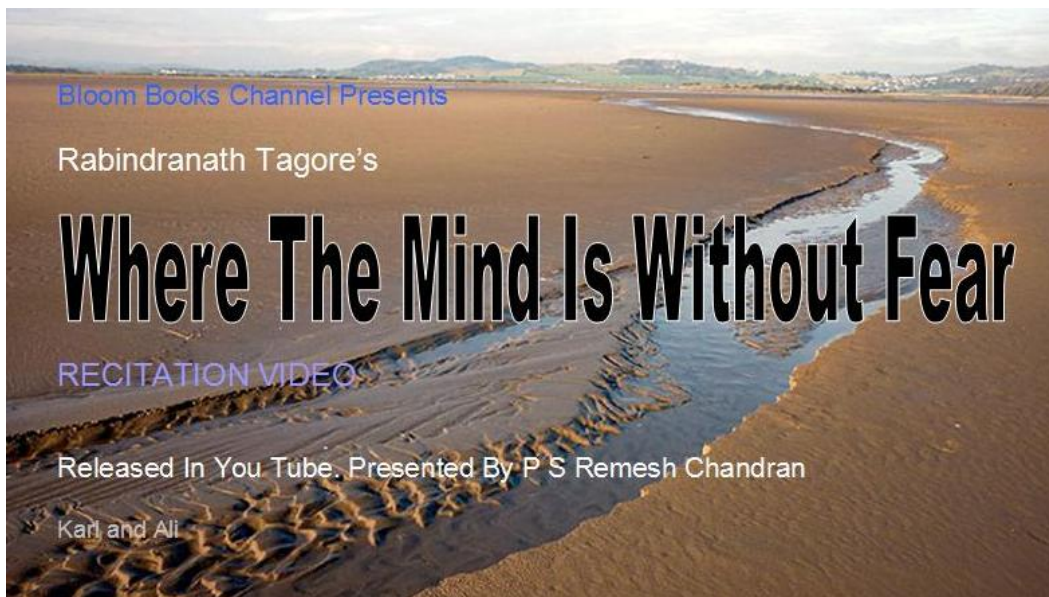
### **Narrow-minded teachers like to reiterate that Tagore wrote prose poems and free verse.**

In a house where tabala, sitar, harmonium, violin and tambourine resounded day and night from all rooms and all inhabitants were poets, musicians or composers, how could a child grow up without music in his mind? Many experts on Tagore Literature shamelessly and ignorantly claim that he wrote poems in free verse! Actually he was locking his lines as a challenge to music lovers and teachers, to prevent the haughty and the unpersevering among them from trying to access them without doing some hard work. We know Tagore had a built-in allergy towards narrow-minded academics and closed class rooms. All great poets from Tennyson to Tagore have their locking methods to prevent the non-interested and the un-tasteful from accessing them easily. The great poet Kalidasa, when asked what his greatest wish in life was, answered that 'he never shall have the un-luck of having to recite poems before an un-tasteful audience! Un-tasteful teachers even go to the extreme of forbidding reciting poems tunefully by students; they are unable to sing them, so they do not tolerate students singing them. They will only permit poems to be spoken like prosaic uttering, in those ridiculous accents they teach of course, hiding from children the fact that accents are impurities on language, added by generations through time. Tagore wrote



poems in finished metrical forms, with perfect music inborn, but he split his lines to confuse the reader. Once the lines are rearranged as they should be, they are no more free verse but perfectly singable songs. It is not any 'licentious dealing with the language' as Matthew Arnold pointed out, but the legitimate right of the reader and the singer to rediscover the original tune that was in the mind of the poet when he wrote that poem. An illustration of how easy it is to recast Tagore's poems in the true poetic form and sing them in the original tune incorporated in them is given here. Links are also provided here to recitation videos to prove that Tagore's poems are not prose poems or free verse constructions as many teachers and critics like to repeat but perfectly metered poems with their own tunes.

### **ANNEXURE I: ABOUT METRICAL FORM AND MUSIC IN TAGORE POEMS.**



*12. Where The Mind Is Without Fear Video Title By Bloom Books Channel.*

<https://www.youtube.com/watch?v=XwQWwZsiDI4>

Here is given a sample of the supposed free verse form Tagore used in writing 'The Gardener 1915. See how it becomes a perfectly metered and singable poem by simply changing words in a line. It is clear Tagore wrote a perfectly metered poem and locked lines to prevent the ugly-minded and the un-interested from singing and enjoying it- a universal trend among brilliant poets.

#### ***1. Free verse form with lines locked:***



‘Who are you, reader, reading my poems a hundred years hence? I cannot send you one single flower from this wealth of the spring, one single streak of gold from yonder clouds. Open your doors and look abroad. From your blossoming garden gather fragrant memories of the vanished flowers of an hundred years before. In the joy of your heart may you feel the living joy that sang one spring morning, sending its glad voice across an hundred years.’ (From ‘The Gardener 1915’).

## ***2. Metrical form with lines recast:***

### **The Gardener 1915**

Who 'are you, reader, reading my  
Po'ems a hundred years  
Hence? I cannot send you one single  
Flower from this 'wealth of spring,

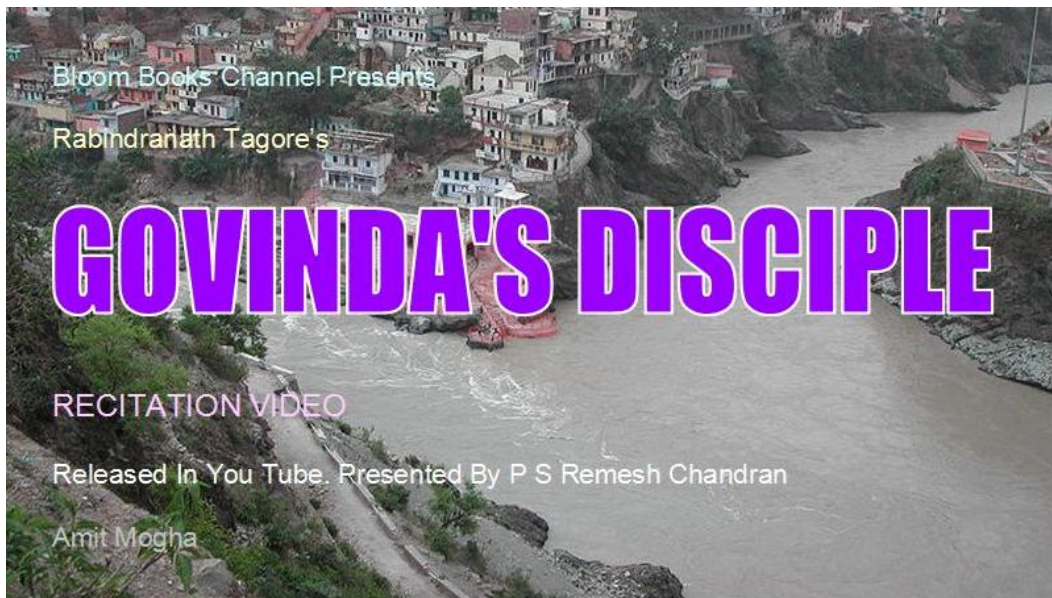
One single streak of gold from yonder  
Clouds. Open your doors  
And look abroad. 'From your 'blossoming garden  
Ga'ther fragrant mem'ries

Of the 'vanished flowers of an 'hundred years before.  
In the 'joy of your heart,  
May you 'feel the living joy that sang one  
Spring morning, sending  
Its 'glad vo'ice across a hundred years.

*(Recast in the true poetic form By P S Remesh Chandran)*

See how easy it is to recast his poems. This technique can be applied to poems written by him in English and poems of his translated into English by others. (Link to a poem by Rabeendranath Tagore from ‘Love Songs of Tagore’, translated into English free verse from Bengali by Rabeendranath Chowdhury, and recast in the true poetic form by Remesh Chandran P S is provided at the end of this article. Free verse form dissuades people from singing them. Metrical form prompts them to sing them. Unfortunately Tagore chose to write in Bengali and even when he wrote in English, he locked his lines- a great loss to the English-speaking world.

## ANNEXURE II: ABOUT JUNGLE SHRINES.



13. *Govinda's Disciple Video Title By Bloom Books Channel.*

<https://www.youtube.com/watch?v=LxgGvw5SIqk>

Jungle shrines are common in almost all states of India where anyone can light a lamp at any time of the day or night. In Kerala in the Trivandrum-Schencottah Route, turning right at Venkolla after Madathara will bring us to the Saasthaam Nada Marsh where there is one such shrine. It is situated in the middle of a dense forest but close to an inner-going forest road and is devoted to Saastha or Ayyappa, the son and manifestation of Lord Vishnu, himself a forest and mountain-dweller headquartered at Sabarimala. Lorries will stop there on their way to take in reed and bamboo loads, to pray for their safety through the climbs and descends in the steeply inclined and curvaceous hill tracts. They will dump oil bottles, cloth, incense sticks and match boxes under nearby rocks to protect them from rain and flash floods, so that the materials could be used by anyone any time. I myself was a frequenter of this jungle beauty spot inhabited by aborigines, and have liberally used these materials. After bathing in the cold and fresh forest stream and reposing lying on shaded rocks and shielding foliages for a while, I would light a lamp. When we light a lamp in this sequestered cool wilderness- if it is daylight fading and night approaching, the better- we feel the sublimity and pleasantness of God standing on our back and embracing us from behind. It is unique in that the traditional position of we standing in front of god is reversed. It's like a father and mother holding child on their

laps, not like the child standing in front of its father and mother for worshipping. This spot had the stone statue of a baby elephant. One day a real lone elephant- one among a herd which usually passes that way- gave the baby elephant a blow with its trunk and broke the statue's trunk. It did not like the way the baby stone elephant held its trunk.

### **Bloom Books Channel has a video of this song.**

Bloom Books Channel has a video of this song. A primitive prototype rendering of this song was made in a crude tape recorder decades earlier, in 1984. In 2014, a home made video of this song was released. In 2015, a third version with comparatively better audio was released. The next version, it's hoped, would be fully orchestrated. It's free for reuse, and anyone interested in can develop and build on it, till it becomes a fine musical video production, to help our little learners and their teachers. The other two Tagore poems available as recitation videos in Bloom Books Channel are Where The Mind Is Without Fear and Govinda's Disciple.

You Tube Link: <https://www.youtube.com/watch?v=qHnjSnH1qa8>

### **External Links to Tagore's works by the author.**

#### *1. Leave This Chanting: Poem*

Article <http://sahyadribooks-remesh.blogspot.in/2012/03/010-leave-this-chanting-rabindranath.html> March 2012

Video <https://www.youtube.com/watch?v=qHnjSnH1qa8> June 2015

#### *2. Where The Mind Is Without Fear: Poem*

Article <http://sahyadribooks-remesh.blogspot.in/2014/10/066-where-mind-is-without-fear.html> October 2014

Video <https://www.youtube.com/watch?v=XwQWwZsiDI4> May 2015

#### *3. Govinda's Disciple: Poem*

Video <https://www.youtube.com/watch?v=LxgGvw5SIqk> June 2015

#### *4. The Home Coming: Short Story*

Article <http://sahyadribooks-remesh.blogspot.in/2014/09/060-home-coming-rabindranath-tagore.html> September 2014

### 5. *Awakening: Poem Lyrics*

<http://sahyadribooks-remesh.blogspot.in/2010/09/awakening-poem-from-bengal-recast-by.html> September 2010

---

Pictures Courtesy: Wikimedia Commons

---

### **Picture Credits:**

01. A Tagore Portrait 1886 By Unknown.
02. Tagore In 1925 By Unknown.
03. Close Family of Rabindranath Tagore By Unknown.
04. Born Brought Up Passed Away Here By Mark Kobayashi-Hillary.
05. Tagore Reading To Others 1925 By Unknown.
06. Tagore With Gandhi And Kasturba 1940 By Unknown.
07. Tagore And Jawaharlal Nehru 1940 By Unknown.
08. Tagore Portrait 1909 By Anonymous.
09. Tagore With Einstein In Berlin 1930 By Unknown.
10. Tagore At His Painting Desk 1932 By Unknown.
11. Leave This Chanting Video Title By Bloom Books Channel.
12. Where The Mind Is Video Title By Bloom Books Channel.
13. Govinda's Disciple Video Title By Bloom Books Channel.
14. Author Profile Of P S Remesh Chandran By Sahyadri Archives

## Meet the author: About the author and accessing his other literary works.



Editor of Sahyadri Books & Bloom Books, Trivandrum. Author of several books in English and in Malayalam. And also author of 'Swan, The Intelligent Picture Book'. Edits and owns Bloom Books Channel. Born and brought up in Nanniyode, a little village in the Sahya Mountain Valley in Kerala. Father British Council-trained English Teacher and mother university-educated. Matriculation with High First Class, Pre Degree studies in Science with National Merit Scholarship, discontinued Diploma Studies in Electronics and entered politics. Unmarried and single.

### *14. Author Profile of P S Remesh Chandran By Sahyadri Archives.*

Dear Reader,

If you cannot access all pages of P S Remesh Chandran, Editor, Sahyadri Books & Bloom Books, Trivandrum, kindly access them via this link provided here:

<https://sites.google.com/site/timeuponmywindowsill/wiki-nut-articles>

Visit author's **Sahyadri Books Trivandrum** in Blogger at <http://sahyadribooks-remesh.blogspot.com/> and his **Bloom Books Channel** in You Tube at <https://www.youtube.com/user/bloombooks/videos>

Author's **Google Plus** Page:

<https://plus.google.com/u/0/+PSRemeshChandran/posts>

**Face Book** Page: <https://www.facebook.com/psremeshchandra.trivandrum>

## Tags

Bloom Books Trivandrum, English Songs, Free Student Notes, Indian Poems, Indian Poets, Indian Writers In English, Leave This Chanting, P S Remesh Chandran, Poem Reviews, Poetry, Poetry Appreciations, Poets, Rabindranath Tagore, Sahyadri Books Trivandrum, Tagore Poems.



## Share this page

[Delicious](#) [Digg](#) [Newsvine](#) [Reddit](#) [StumbleUpon](#) [Twitter](#)

## Comments



[Rathnashikamani](#)

17th Apr 2011 (#)

I love reading into the musings of Rabindranath Tagore's Gitanjali. There is always an unknown and revealing space in the inner sanctum of a poet with such a meditative composition of a divine song.



[rama devi nina](#)

29th Apr 2011 (#)

Ah yes, Gitanjali is one of my favorites by Tagore. You may have heard of Parameshwaraji, a famous person in Kerala. I used to visit him and share long discussions when he was admitted as a patient in Amma's hospital in Cochin (where I do seva). He read my poems and then gifted me with Gitanjali. My favorite quote from Tagore (may not be exact--from memory):

"I slept and dreamt that life is joy.  
I awoke and saw that it was service;  
I acted, and behold! service was joy."



[PSRemeshChandra](#)

19th May 2011 (#)

Tagore did not translate many of his beautiful Bengali Songs into English. His Udbodhan was translated into English by Mr. Rabindranath Chowdhury which has now been recast in the true poetic form, making it an exquisite piece of poetry that can be sung tunefully. The link to this recast poem is <http://sahyadribooks-remesh.blogspot.com/2010/09/awakening-poem-from-bengal-recast-by.html>



Divya

11th Jun 2012 (#)

Dear Remesh sir,

I liked the way you have given the beautiful explanation of God and his ways while analyzing this poem. The way you related Tagore's understanding of life with apt photos is great. Congrats and thanks sir.



[PSRemeshChandra](#)

26th Jun 2012 (#)

Tagore's family background with all in his large family being artists, litterateurs and musicians, and his national background of all geniuses of his time being optimistic about the future of mankind, contributed much to the molding of his mind, which thrilled at the prospect of creating music for a generation, just like touching the tightened string of a sitar. This 'unknown and revealing space in the inner sanctum of his mind' as Mr. Rathnashikamani phrases it, he attributed to the centuries-old light of thought, enveloping the heritage of India. Tagore composing his songs of the soul at the same time as Sarojini Naidu pouring out her heart through the melodious songs of hers, both in English, marks an immortal phase in the history of the world literature. Thank you, Rathnashikamani, by adding the beauty of your words to this simple page. @ Rathnashikamani.



[PSRemeshChandra](#)

26th Jun 2012 (#)

I do know about the person if it is Mr. P. Parameshwaran whom sister Rama Devi Nina is referring to here. He is a person dedicated to the spiritual upliftment of India and keeps alive the interest of Indian society in religious awareness. He presenting a gifted poetess like you with a copy of Tagore's Gitanjali is indeed a symbolic tribute to your singing soul. The line you quoted from Gitanjali, 'I slept and dreamt that life is joy.....I awoke and saw that it was service.....' reminds me of the famous lines of another poet of more than Tagore's caliber: Samuel Taylor Coleridge's 'Rime Of The Ancient Mariner' has exactly similar lines. Perhaps Tagore was inspired by

the exhilarating music in Coleridge's lines or these two great souls in two different countries might have thought the same way. Do you still find time to do voluntary service at Amrithanandamayi Hospital in Ernakulam Cochin? @ Rama Devi Nina.



[PSRemeshChandra](#)

26th Jun 2012 (#)

When we sing, the playful god stands behind us. We will actually wonder who is singing, we or him. When we write about a person, imagine that person whom we write about is standing close behind us, watching what we are writing. It is like a little school girl writing an essay for her class describing the 'role model of her life', which is actually her mother, and the mother is secretly standing behind her, reading it. Surely the mother will want to kiss and embrace the daughter. When we write about bygone persons, remember that are standing behind us, reading it all.



[PSRemeshChandra](#)

26th Jun 2012 (#)

God is a playful being as any of us. He is not a revengeful person. When we see tiny little children, we see him; when we hold them, we hold him. He has a child's mind. The radiance we see in the face and body of all little children is his feature. Their character is his character. He is our early childhood, and it is out duty not to fail him ever. Thank you, dear Divya, for enjoying this article. From the flow of your words it is only evident that you intended to write more things. So please do write. @ Divya.



[sakshinarang](#)

26th Jun 2012 (#)

A very nice interpretation....one of my favorite poems.



[PSRemeshChandra](#)

26th Jun 2012 (#)

Do you like to sing it dear Sakshi Narang? Leave This Chanting is one of the most musical poems of Tagore, with admirable lyrical perfection. He himself was a music composer who not only wrote but composed music also for hundreds of songs in the Bengali language which collectively is termed as Rabindra Sangeet. His English songs like Where The Mind Is Without Fear, Govinda's Disciple and Leave This Chanting also are all exotic musical creations. As all talented poets of the past did, like Kahlil Gibran and many others, he locked his lines to the reader, by arranging the lines in the continuous flow of prose, without marking or suggesting where the lines should end or begin. He knew a persevering reader and singer will struggle for days on end and one day, at one blessed moment, rediscover the real music hidden in them, which would be the greatest thrill for that diligent and persevering reader. So, Tagore's poems including Leave This Chanting provide us a double delight: we delight in its meaning and sense, and then we delight in its music. Or it also can be in the other order. @ Sakshi Narang.

First Published: 21 March 2011

Last Edited.....: 28 March 2017

*SBT-AE-010. Leave This Chanting. Rabindranath Tagore Poem.*

*Articles English Downloads Sahyadri Books & Bloom Books, Trivandrum.*

*Editor: P S Remesh Chandran*